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MODERN METHODS OF TRAINING FUTURE TEACHERS BASED ON THE ARTISTIC AND AESTHETIC HERITAGE OF KAMOLIDDIN BEHZOD

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ABSTRACT
This article discusses the use of Kamoliddin Behzod's realistic art and his cultural heritage in pedagogy lessons, as well as their role in developing students' moral and ethical upbringing.
KEYWORDS: *Realistic Art, Moral And Ethical Upbringing, Aesthetic Education, Artistic Training, Creative Activity, Perception, Aesthetic Taste.*

"Kamoliddin Behzod's creativity is a vivid example of an Eastern type of culture aimed at the inner world of a person. The world of Kamoliddin Behzod's images is a world where essence and beauty harmonize. The great miniaturist Kamoliddin Behzod's creativity, distinguished by its Eastern and national traditions, has continued to inspire admirers, followers, and disciples for more than five centuries. The system of principles of Eastern miniature founded by Kamoliddin Behzod has served as a great cornerstone for the development of miniature schools that are still flourishing both in the East and the West today."

The purposeful and systematic use of stories or conversations related to the history of pedagogy activates children's attention, their thought processes, emotional and aesthetic responsiveness, imagination, and creativity. At the beginning of each visual arts lesson, it is recommended to present a brief report on the knowledge necessary for the upcoming work and conduct a short emotional conversation. At the same time, such a conversation prepares schoolchildren for the upcoming activity: artistic and figurative words help create vivid images, which are later enriched through thinking and the activation of creative imagination, and ultimately embodied in educational and creative work.

The influence of figurative and artistic words should also be applied during independent work of younger students. The teacher may read excerpts from specially selected literary works to draw attention to the missing individual details in children's drawings. This method helps unify the idea of depicted characters and events, enhances the figurative expressiveness of drawings.

In future teachers' lessons, conversations are usually accompanied by demonstrations of various visual materials (reproductions, postcards, paintings, etc.). The selection of visual art works for students to study is determined by the following principles: the artistic and aesthetic value of visual artworks; the diversity of visual art types and genres; the traditional nature of folk applied art; the technologies of artistic processing of materials in folk applied art; and the unity of schoolchildren's aesthetic perception and artistic practice.

For each group, the teacher has the right to select works of art to be used in class discussions in accordance with the educational goals. It is important to choose examples not based on the historical sequence of artworks but on those that make it possible to consider the basic principles of composition, techniques and means, as well as the peculiarities of color solutions in painting. At the same time, it is advisable to focus on the best works of Russian and foreign art from different periods. Acquired artistic knowledge, skills, and abilities help students navigate independently in the world of artistic culture and the socio-cultural environment.

The successful implementation of the principle of visualization in teaching is possible through students' active mental activity, especially when thought moves from the concrete to the abstract or, conversely, from the abstract to the concrete. It is necessary to use video materials and musical recordings in visual arts lessons. The methods of showing videos vary: these may be fragments, longer screenings, or presentations accompanied by instrumental music, etc. The emotional impact of video images on the development of students' artistic creativity cannot be overstated.

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The use of self-prepared educational charts, as well as published methodological manuals on visual arts, reproductions and postcards reflecting the works of famous artists, increases the effectiveness of the educational process. Teachers themselves create visual aids that demonstrate methods of conveying space and movement in drawing, patterns for constructing objects, and charts that reveal the methodological sequence of performing fine, design, and decorative works. To enhance students' intellectual activity, exercise cards and assignment cards may be used in classes. Illustrations created by renowned artists for children's books also play an important role in revealing artistic and figurative means of expression.

It is also important not to forget about the variation of types of visual activities throughout the academic year (graphics, painting, modeling, design, decorative work, etc.). This variation prevents the loss of interest in visual activity, preserves the effect of novelty, and at the same time ensures systematic work on mastering artistic materials and techniques.

In the lessons of future teachers, combining group and individual forms of work is an important condition for developing creativity. Depending on the topic of the lesson and pedagogical tasks, this may be implemented in different ways. For example, students may be divided into groups and organized into a competition to create their own collective compositions. In this case, children take turns completing different parts of the drawing. It is also possible to perform a composition that integrate.

CONCLUSION

The study of Kamoliddin Behzod's artistic and aesthetic heritage offers invaluable opportunities for enhancing modern approaches to teacher training, particularly in the field of pedagogy and fine arts education. Behzod's works are not merely artistic creations but profound cultural texts that embody the spiritual, ethical, and aesthetic values of Eastern civilization. Integrating his heritage into the teaching process allows educators to strengthen students' moral and aesthetic education, develop their artistic perception, and cultivate a refined sense of taste.

The application of Behzod's legacy in pedagogy creates a bridge between tradition and modernity. On the one hand, it introduces learners to classical examples of national and world culture; on the other hand, it enriches the educational process with creative and innovative teaching methods. By incorporating discussions, literary parallels, visual materials, and multimedia resources, future teachers can engage students in a holistic learning experience where intellectual, emotional, and artistic development complement one another.

Moreover, the systematic use of artistic and figurative language, collective and individual forms of work, and the alternation of different artistic activities ensures sustainable student motivation and creativity. These strategies contribute to forming independent, culturally aware, and aesthetically sensitive individuals who are capable of navigating the modern socio-cultural environment with confidence.

In conclusion, modern methods of teacher preparation that draw upon Kamoliddin Behzod's heritage not only preserve and transmit the timeless values of classical art but also adapt them to contemporary educational contexts. This approach enhances the professional competencies of future teachers, fosters their creative potential, and ensures that they are able to cultivate the next generation with a deep appreciation of art, culture, and humanistic values.s individual works of students.

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